

BULLETIN
OF THE
ALLEN MEMORIAL ART MUSEUM
OBERLIN COLLEGE



No. 5. Relief of a Guard. Persian, c. 450 B.C.



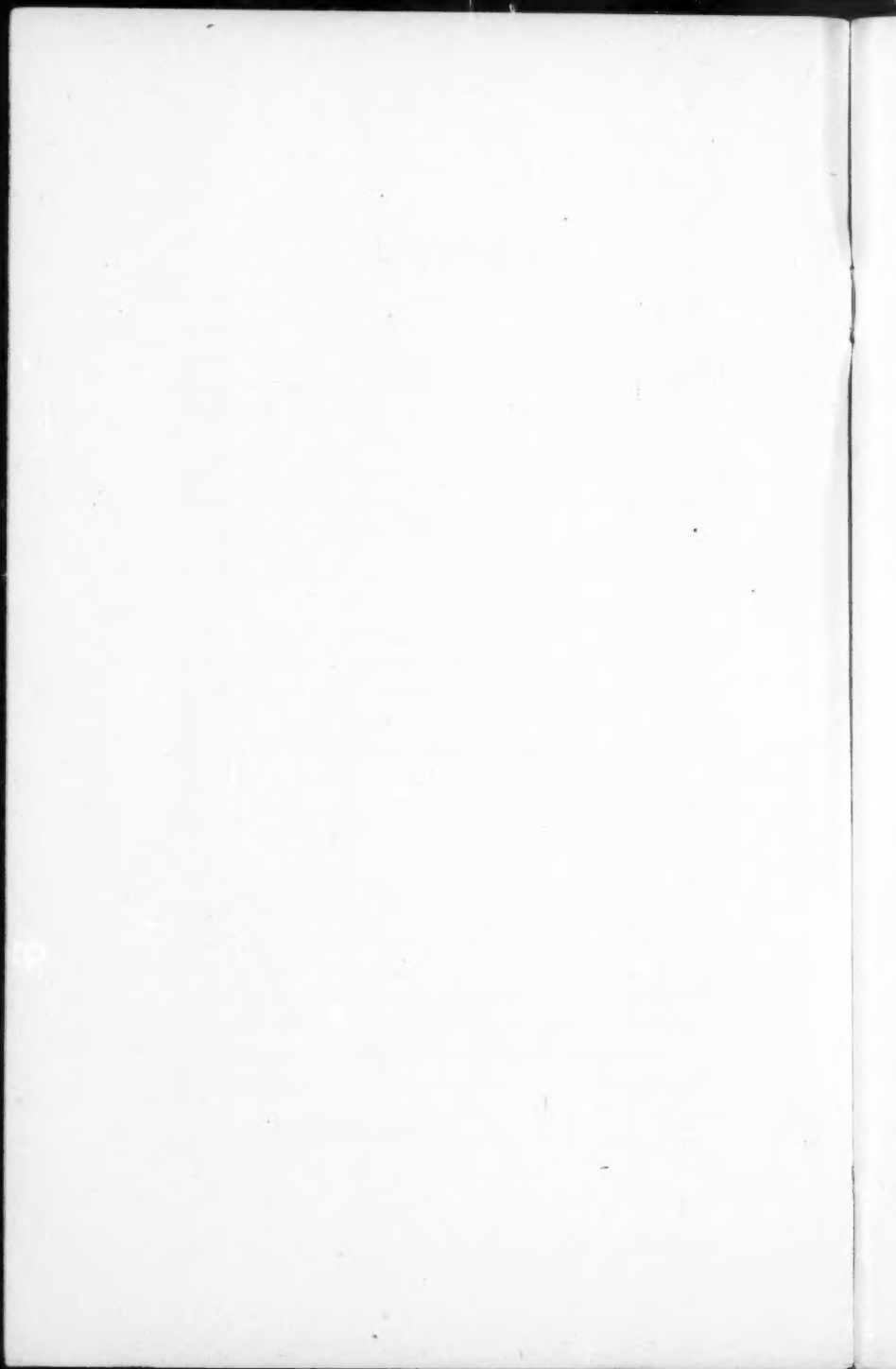
FOREWORD

This is the second in a series of Bulletins to be published from time to time by the Allen Memorial Art Museum of Oberlin College. The first of these, which appears simultaneously with this, contains an account of the Italian wedding chest panel, number 28 in this issue. This second number is a catalogue of the additions made to the museum collections during the last four years. It has been prepared through the joint efforts of Mrs. Hazel B. King, Curator of the Museum, and Professor Wolfgang Stechow of the Department of Fine Arts who has written the text and has seen the work through publication. I should like, in this preface, to express my thanks to them for the excellent performance of an arduous task.

Even a summary glance at the succeeding pages will show the high quality of the accessions which have come to the Allen Museum through the gifts and bequests of many friends of Oberlin. The college is especially grateful to Mr. R. T. Miller, Jr., who has made possible outstanding purchases through annual financial gifts of increasing size. Moreover, his generosity has been of very great value in the stimulus which it has given to other donors and to the faculty and students of the college.

The most recent bequest, that of Mrs. Elisabeth Severance Allen Prentiss, is the most important legacy of art objects which the college has received, containing as it does a group of paintings and prints of outstanding quality. While these make a most welcome addition, their receipt, of course, is accompanied by a feeling of sadness in the death of a benefactress who presented the building itself to the college and has through the years made outstanding contributions to the work of the museum and the department.

CLARENCE WARD, Director.



EUROPEAN, NEAR EASTERN AND AMERICAN SCHOOLS

SCULPTURE

EGYPTIAN, Fifth Dynasty (about 2680-2540 B.C.)

1. Relief from a Mastaba, with a procession of servants carrying geese, ducks, calves, and lambs. From Sakkara. Traces of color.—Miller Fund.—Limestone, 15" by 48½".

EGYPTIAN, Middle Kingdom (about 2100-1580 B.C.)

2. Head of a Man.—Miller Fund.—Black basalt, 3½" high.
- ETRUSCAN, about 500 B.C.
3. Statuette of a Warrior.—Miller Fund.—Bronze, 7½" high.

SYRIAN, about sixth century B.C.

4. Antelope.—Miller Fund.—Bronze, 3¾" long.

PERSIAN, about 450 B.C.

5. Relief of a Guard. From the palace of Artaxerxes I. at Persepolis.—Miller Fund.—Limestone, 18½" by 12".

GREEK, fourth century B.C. (?)

6. Male Torso, Praxitelian Type. Acq. 1940/41, no. 2.—Miller Fund.—Marble, 17½" high.

GREEK, first century B.C.

7. Bearded Head, from an Attic funeral Stele. Acq. 1940/41, no. 3.—Miller Fund.—Marble, 8½" high.

ROMAN, about 100 A.D.

8. Corinthian Capital with Dolphins. Coll. Lord Hope. Acq. 1940/41, no. 4.—Miller Fund.—Marble, 10" by 14" by 13½".

ROMAN (?)

9. Head of a Faun. Possibly a Late Renaissance adaptation.—Gift of Mr. Carl Spitzer.—Marble, 9" high.

Within each section, objects are listed in approximate chronological order. "Acq. 1940-41", "Acq. 1941-42", and "Prentiss Bequest 1944" refer to previously published lists of museum acquisitions in which many more items were illustrated. In measurements, height precedes width (and depth).

ASIA MINOR, second century A.D.

10. Fragment of a Sarcophagus of the Sidamara Type. Ch. R. Morey, *Sardis*, vol. 5, pt. 1, 1924, p. 43 and fig. 69. Acq. 1940/41, no. 5.—Miller Fund.—Marble, 20" by 32½".

FRENCH (Loire Region?), early twelfth century.

11. Voussoir Stone from a Romanesque Gateway. An elderly female saint talking to a young man. Traces of original color. Acq. 1940/41, no. 6.—Miller Fund.—Limestone, 28" by 17¾" by 10".

ITALIAN (?), fourteenth century.

12. Standing Madonna.—Gift of Mr. Robert Lehman.—Wood, 32" high.

FRENCH, middle fourteenth century.

13. Standing Madonna with Child. Acq. 1940/41, no. 7.—Miller Fund.—Limestone, 45½" high.

FRENCH, middle fifteenth century.

14. Chest Front with six Saints in Niches. Acq. 1941/42, no. 3.—Miller Fund.—Walnut wood, 18½" by 38".

GERMAN, (?) about 1500.

15. Relief with the Hunt of St. Hubert.—Miller Fund.—Wood, 38" by 27".

GERMAN (Upper Rhine), about 1510.

16. High Relief with St. Anne, Mary, and the Child ("Anna Selbdritt"). Fragments of original color and gold. Coll. Mrs. Ch. J. Blair, Chicago. Exh. Cleveland, 1916 (Cat. p. 48, no. 15). Acq. 1941/42, no. 5.—Miller Fund.—Lindenwood, 20" by 22".

ITALIAN, middle sixteenth century.

17. Boy struggling with a Goose. Free version of an antique motif. Coll. Alphonse Kann, Paris.—Gift of Mr. Robert Lehman.—Bronze, 8¾" high.

JOHN FLANNAGAN, American, 1897-1942.

18. Mother and Child. 1932. Acq. 1941/42, no. 27.—Gift of Mrs. Malcolm L. McBride.—Artificial Stone. 14½" high.

VICTOR SCHRECKENGOST. American, born in 1906.

19. Lamb, 1943.—Gift of Mrs. Malcolm L. McBride.—Glazed terracotta, 18½" high.

PAINTINGS

BYZANTINE SCHOOLS

BYZANTINE, probably sixteenth century.

20. Madonna and Child.—Gift of Mr. Robert Lehman.—Panel, 20" by 14½".

BYZANTINE, probably seventeenth century.

21. Head of a Saint. Fragment. Acq. 1940/41, no. 8.—Miller Fund.—Fresco, 16¾" by 14¼".

ITALIAN SCHOOLS, 14TH-18TH CENTURIES

FLORENTINE, about 1330.

22. Crucifix, from a rood screen. Closely related to Giotto's Crucifix in Santa Maria Novella in Florence. Coll. Count Wilczek, Castle Kreuzenstein, Austria. Exh. Brooklyn, 1936, no. 117; Dallas, Texas, 1936, no. 19; Rochester, N. Y., 1939.—Miller Fund.—Panel 133" by 71".

JACOPO DEL CASENTINO. Florentine, died in 1349(?).

23. Crucifixion of Christ, with Mary, St. John, and St. Anthony. Sinister wing of a small triptych. *Oberlin Alumni Magazine*, Nov. 1940, p. 4; *The Connoisseur*, vol. 107, Feb. 1941, p. 72. Acq. 1940/41, no. 9.—Miller Fund.—Panel 17¾" by 7¼".

ANDREA DI BARTOLO(?). Sienese, active 1389-1428.

24. St. Margaret.—Gift of Mr. Robert Lehman.—Panel, 27½" by 10¾".

TADDEO DI BARTOLO. Sienese, about 1363-1422.

25. St. John the Baptist.—Gift of Mr. Robert Lehman.—Panel, 19½" by 14¼".

SCHOOL OF VENICE, about 1400.

26. Two Saints. Part of a polyptych.—Gift of Mr. Robert Lehman.—Panel, 14½" by 16½".

MARIOTTO DI NARDO. Florentine, active 1394-1424.

27. Adoration of the Magi, from the predella of an altarpiece. Coll. Marchese Franzoni, Genoa. Exh. New York (Acquavella), 1940, no. 19.—Miller Fund.—Panel, 12¾" by 20⅞".

MARCO DEL BUONO AND/OR APOLLONIO DI GIOVANNI. Florentine, 1402-1489 and 1415-1465, respectively.

28. Battle between Athenians and Persians. Front of a bridal chest painted in 1463 for the wedding of Caterina Rucellai and Piero Vettori. Coll. Count Toscanelli, Pisa; E. Weinberger, Vienna. W. Stechow, *Allen Memorial Art Museum Bulletin*, vol. I, no. 1, 1944 (with the older lit.)—Miller Fund.—Panel, 16¼" by 60¾".

FLORENTINE, about 1480.

29. St. Francis; St. John the Baptist. Two parts of an altarpiece.—Gift of Mr. Robert Lehman.—Panel, each 11½" by 5½".

SCHOOL OF VERONA, about 1480.

31. Madonna with Child. In the manner of Domenico Morone.—Gift of Mr. Robert Lehman.—Panel, 12½" by 9¾".

GUIDOCCIO COZZARELLI. Sieneese, active about 1450-1487.

32. Madonna with Child and two Angels. Coll. George A. Hearn, New York. B. Berenson, *Essays in the Study of Sieneese Painting*, 1918, p. 89 and fig. 52.—Miller Fund. Panel, 27½" by 17½".

SCHOOL OF FERRARA(?), about 1500.

33. Nativity with Donor. Coll. Sir. Edgar Speyer (as Francesco Cossa).—Healy Fund.—Panel, 12" by 8¼".

BERNARDINO PINTORICCHIO. Umbrian, about 1454-1513.

34. Marriage of St. Catherine. Coll. Baron Lazzaroni, Paris.—Prentiss Bequest 1944, no. 1.—Panel, round, diam. 24½".

BERNARDINO FUNGAI (?). Sieneese, 1460-1516.

35. Adoration of the Magi.—Gift of Mr. Robert Lehman.—Panel, 16½" by 12¼".

ALESANDRO MAGNASCO. School of Genoa, 1667-1749.

36. Landscape with Washerwomen. Coll. Sir Walter Lawrence.—Healy Fund.—Canvas, 41" by 56".

GIUSEPPE BAZZANI. School of Mantua, about 1690-1769.

37. Death of Sapphira. (Acts 5,7-10). Coll. E. Lang and F. Haussmann, Berlin. Exh. Berlin (Wertheim), 1927, no. 15; Wiesbaden, 1935, no. 15; New York (Schaeffer), 1942; Pittsfield, Mass., 1942. V. Bloch. *Vita Artistica*, 1927, p. 178; H. Voss, *Zeitschrift für bildende Kunst*, vol. 65, 1931/32, p. 165; M. Goering, *Pantheon*, vol. 21, 1938, p. 95.—Miller Fund.—Canvas, 35¾" by 59½".

NORTHERN SCHOOLS, 15TH-18TH CENTURIES

MASTER OF THE STERZING ALTARPIECE. School of Ulm, about 1450.

38. St. Mary Magdalen. Part of an altarpiece. Coll. H. Schnie-
wind, New York. Exh. Brooklyn, 1936; Harvard German-
ic Museum, 1936; New York (Schaeffer), 1939, no. 16.
Charles L. Kuhn, *German Paintings . . . in American Col-
lections*, 1936, p. 59, no. 225, pl. 43; Henry S. Francis,
Gazette des Beaux-Arts, Dec. 1943, p. 351 f. and fig. 7.
Acq. 1941/42, no. 2.—Miller Fund.—Panel, 19" by 14½".

SCHOOL OF AUGSBURG, about 1480.

39. St. Michael weighing Souls. On the back: Presentation of
Christ in the Temple. From an altarpiece. Coll. H. J.
Dernburg.—Miller Fund.—Panel, 36¾" by 30½".

VRANCKE VAN DER STORCKT (STOCKT). School of
Brussels, about 1420-1496.

40. Kneeling Donor with St. John the Baptist. Dexter wing
of a triptych. Coll. H. Oppenheimer, London. Max J.
Friedländer, *Die Altniederländische Malerei*, vol. 14, 1937,
p. 87, and *Nachtrag*, pl. XIII.—Miller Fund.—Panel,
17½" by 7¾".

FLEMISH SCHOOL, early sixteenth century.

41. Pietà.—Gift of Mr. Robert Lehman.—Panel 7¾" by 5½".

SWISS SCHOOL (near Lake Constance), about 1520.

42. A Miracle of St. Mary Magdalen. A legend tells that a
prince from Provence making a pilgrimage to Jerusalem,
had to abandon his dead wife and her newborn baby on
a rocky island, but found her restored to life by the Saint
when he returned after two years of absence. From the

same altarpiece as the following; two other panels are in the art trade in New York. Exh. Bern, 1936, no. 59. Acq. 1941/42, no. 9.—Miller Fund.—Panel, 39" by 19½".

43. A Miracle of St. Mary Magdalen. Probably referring to a miracle (included in the *Golden Legend*) according to which the Saint, upon the prayer of some friends, restored to life a knight who was slain in battle. From the same altarpiece as the preceding. Exh. Bern, 1936, no. 60. Acq. 1941/42, no. 10.—Miller Fund.—Panel, 39" by 19½".

BARTHEL BRUYN THE ELDER. School of Cologne, 1493-about 1555.

44. Portrait of a Lady. About 1530. Coll. F. Hax, Cologne; Manoly, Berlin; E. Rosenfeld, New York. Exh. New York (Kleinberger), 1928, no. 50. Charles L. Kuhn, *German Paintings . . . in American Collections*, 1936, p. 27, no. 30; W. Stechow, *Art Quarterly*, vol. 4, 1941, p. 248. Acq. 1940/41, no. 13.—Miller Fund.—Panel, 12¼" by 10½".

FRENCH(?), Late sixteenth century.

45. Annunciation.—Gift of Mr. Robert Lehman.—Eglomisé (painted behind glass), 9¼" by 7⅞".

ANTHONY VAN DYCK. School of Antwerp, 1599-1641.

46. Portrait of a Man. Painted about 1615/16. Coll. L. Koppel, Berlin. Exh. Berlin, 1914, no. 38. W. Von Bode, *Die Meister der holländischen und vlämischen Malerschulen*, 1921, p. 348; H. Rosenbaum, *Der Cicerone*, vol. 20, 1928, p. 329; G. Glück, *Van Dyck (Klassiker der Kunst)*, 1931, p. 76 and p. 528.—Miller Fund.—Canvas, 29" by 24¾".

PETER PAUL RUBENS. School of Antwerp, 1577-1640.

47. The Daughters of Cecrops finding the Infant Erichthonius. Lower right part of a large painting cut down in the 18th century but known through several copies. About 1633. Coll. Duc de Richelieu (1677); Morel (1786); de Chângran (1787). Ludwig Burchard, *Rubens' "Daughters of Cecrops"*, 1940 (ms.).—Miller Fund.—Canvas, 43¼" by 40½".

JAN VAN GOYEN. Dutch, 1596-1656.

48. Landscape with Dunes. Signed with monogram and dated 1647. Coll. M. Focke, Bremen. Exh. Bremen, 1904, no. 180; Amsterdam (van Wisselingh), 1932, no. 3; Vassar College, 1938, no. 7; Houston, Texas, 1940, no. 7. Hofstede de Groot, *Catalogue Raisonné*, vol. 8, van Goyen, no. 295. Acq. 1941/42, no. 15.—Miller Fund.—Panel, 18½" by 28".

MICHAEL SWEERTS. Flemish-Dutch, 1624-1664.

49. Selfportrait. About 1655. Etched by the artist (see no. 137 of this catalogue). Coll. Edward Twopeny, London; W. B. Thomas, Boston. Exh. Boston, 1903, no. S6, and 1939, no. 129. W. Martin, *Oud Holland*, vol. 25, 1907, p. 145, no. 1; Thieme-Becker, *Künstlerlexikon*, vol. 32, p. 438. Acq. 1941/42, no. 16.—Miller Fund.—Canvas, 27½" by 27".

EMANUEL DE WITTE. School of Amsterdam, 1617-1692.

50. Interior of the Old Church at Delft. Signed and dated 1655. Exh. Amsterdam, 1938, no. 112; Providence R. I., 1938, no. 62; New York (Schaeffer), 1939, no. 17.—Miller Fund.—Panel, 19½" by 15¾".

MEINDERT HOBBERMA. School of Amsterdam, 1638-1709.

51. A Pond in a Forest. Signed and dated 1668. Imported into England by John Smith and sold to Michael Zachary in 1825; coll. Frederick Perkins, London (1835); George Perkins, London (1890); N. M. W. Oppenheim, London. John Smith, *Catalogue Raisonné*, vol. 6, p. 133, no. 62; Hofstede de Groot, vol. 4, Hobbema no. 218.—Prentiss Bequest 1944, no. 2.—Panel 23¾" by 33".

WILLIAM HOGARTH. British, 1679-1764.

52. Portrait of the Architect Theodor Jacobsen. Signed and dated 1742. Coll. Earl of Radnor, Longford Castle; William Davies, London (1817); George W. Taylor, London (1832); Henry R. Willett, Merly House, Dorset. W. Stechow, *The Art Quarterly*, vol. 6, 1943, p. 70 (with the older lit.)—Miller Fund.—Canvas, 35¼" by 27¼".

SIR JOSHUA REYNOLDS. British, 1723-1792.

53. The Strawberry Girl (Offy Palmer). Authentic replica of the version in the Wallace Coll., London. Painted after 1773. Coll. Lady George Gordon; Col. Copley Wray. Exh. London (Grosvenor Gallery), 1884, no. 86. Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 242. —Prentiss Bequest 1944, no. 3.—Canvas, 30¼" by 25⅛".

PAINTINGS OF THE 19TH AND 20TH CENTURIES

(INCLUDING WATERCOLORS)

THOMAS BARKER (OF BATH). British, 1769-1847.

54. The Miller. Signed and dated 1807.—Purchase, 1940.—Canvas, 40½" by 26".

JOSEPH MALLORD WILLIAM TURNER. British, 1775-1851.

55. Venice: Ducal Palace, Dogana, with Part of San Giorgio. 1841. Coll. Sir F. Chantrey; T. Horrocks Miller. Exh. London: Burlington House, 1889, no. 141; Guildhall, 1894, no. 78. A. J. Finberg, *The Life of J. M. W. Turner*, 1939, p. 539.—Prentiss Bequest 1944, no. 4.—Canvas, 25" by 36⅞".

EUGENE DELACROIX. French, 1798-1863.

56. The Beheading of St. John the Baptist. Sketch for a span-drel of the ceiling of the Library of the Palais Bourbon in Paris, decorated between 1838 and 1847. Coll. Durand-Ruel, Paris; Adolph Lewisohn, New York (Cat. Bourgeois, 1928, p. 16). Exh. Chicago, 1930, no. 16. R. Escholier, *Delacroix*, vol. 3, p. 68.—Miller Fund.—Canvas 13" by 16⅞".

SCHOOL OF FONTAINEBLEAU, middle nineteenth century.

57. Forest. Illegible signature.—Prentiss Bequest 1944, no. 5.—Canvas, 12⅛" by 9⅞".

ADOLPHE MONTICELLI. French, 1824-1886.

58. "Study in Color". Signed. Detail study for the *Réception dans un Parc* of 1872 (coll. George Martin; repr. in J. Robiquet, *La femme dans la peinture française*, Paris, 1938, p. 191). Coll. H. C. Angell, Boston.—Prentiss Bequest 1944, no. 8.—Panel, 13⅞" by 7¾".

CHARLES JACQUE. French, 1813-1894.

59. Sheep at the Entrance to a Forest. Signed. On the back, certified by the artist, March 15, 1874. Coll. E. Chouanard, Paris; Charles A. Dana, New York.—Prentiss Bequest 1944, no. 6.—Canvas, 27 $\frac{3}{8}$ " by 39 $\frac{1}{2}$ ".

CHARLES-FRANCOIS DAUBIGNY. French, 1817-1878.

60. River Banks. Signed and dated 1874. Coll. J. J. Carnaud; M. Tauber.—Prentiss Bequest 1944, no. 7.—Panel, 9 $\frac{7}{8}$ " by 17 $\frac{1}{4}$ ".

JACOB MARIS. Dutch, 1837-1899.

61. The Bridge. Signed. A similar version, painted in 1885, is in the Frick Coll. in New York.—Gift of Mrs. J. W. Simpson in New York.—Canvas, 28 $\frac{3}{8}$ " by 36".

CAMILLE PISSARRO. French, 1830-1903.

62. Pont Neuf, Paris. Signed and dated 1901. Acq. 1940/41, no. 20.—Miller Fund.—Canvas, 17 $\frac{3}{4}$ " by 14 $\frac{3}{4}$ ".

CLAUDE MONET. French, 1830-1903.

63. Waterloo Bridge. Signed and dated 1904. Coll. Adolph Lewisohn, New York (Cat. Bourgeois, 1928, p. 81). Exh. Paris (Durand-Ruel), 1910, no. 12.—Healy Fund.—Canvas, 25 $\frac{3}{4}$ " by 39 $\frac{1}{2}$ ".

PIERRE AUGUSTE RENOIR. French, 1841-1919.

64. Paysage à Cannes (Renoir's Garden). Signed. Painted about 1905. Coll. Alexandre Farra, Paris; C. H. Worcester, Chicago.—Miller Fund.—Canvas, 11 $\frac{1}{2}$ " by 17 $\frac{3}{8}$ ".

CHARLES WEBSTER HAWTHORNE. American, born in 1872.

65. Portrait of a Lady. About 1910.—Bequest of Mrs. Sarah Webster Couse.—Canvas, 15 $\frac{1}{2}$ " by 13 $\frac{1}{2}$ ".

MAURICE DE VLAMINCK. French, born in 1876.

66. Landscape with Village. Signed. Painted about 1911/12. E. Johnson, *Oberlin Alumni Magazine*, May 1944.—Miller Fund.—Canvas, 19 $\frac{1}{4}$ " by 21 $\frac{3}{4}$ ".

AUGUST FRANZÉN. Swedish-American, born in 1863.

67. Portrait of Dr. Dudley Peter Allen. Signed. Painted in 1915.—Prentiss Bequest 1944, no. 9.—Canvas, 38 $\frac{1}{8}$ " by 31".

GEORGES ROUAULT. French, born in 1871.

68. Nocturne (Gethsemane). Signed. Painted in 1915 and retouched in 1939. Acq. 1940/41, no. 21.—Miller Fund.—Canvas, 17½" by 23½".

LEON KROLL. American, born in 1884.

69. Still-Life with Fruit. Signed and dated 1918. Acq. 1941/42, no. 26.—Gift of Mrs. Malcolm L. McBride.—Canvas, 23" by 19½".

PABLO PICASSO. Spanish, born in 1881.

70. Femme au Peplum. Signed and dated Jan. 1st, 1923. Coll. Paul Gallimard, Paris.—Miller Fund.—Gouache on paper board, 8" by 6¾".

KARL SCHMIDT-ROTTLUFF. German, born in 1884.

71. Summer Chrysanthemums. Signed.—Purchase, Oberlin Friends of Art.—Watercolor, 20" by 26⅞".

JOSÉ CLEMENTE OROZCO. Mexican, born in 1883.

72. Adobe House. Signed. Painted in 1929. Repr. in: Alma Reed, J. C. *Orozco* (Delphic Studios), 1932.—Gift of Mrs. Malcolm L. McBride.—Canvas, 16½" by 20½".

MATHIEU VERDILHAN. French, 1876-1929.

73. Woman with a Cat.—Gift of Mrs. Malcolm L. McBride.—Watercolor, 10" by 13¼".

VINCENT CANADÉ. American, born in 1879.

74. Landscape with Pond. Signed.—Gift of Mrs. Malcolm L. McBride.—Canvas, 15¼" by 16½".

MAX BACHOFEN. American, born in 1903.

75. Down along the Creek. Signed and dated 1933.—Gift of Mrs. Malcolm L. McBride.—Watercolor, 20" by 14½".

MILT GROTH. American.

76. Vino. Signed and dated 1934.—Gift of Mrs. Malcolm L. McBride.—Watercolor, 11" by 8½".

ENZO BACCANTE. American, died in 1938.

77. The Prayer. Signed.—Gift of Mrs. Margaret Baccante Preble.—Canvas, 42" by 35".

PAUL KLEE. Swiss, 1879-1940.

78. Die Paukenorgel. Signed. 1939. E. Johnson, *Oberlin Alumni Magazine*, May 1944.—Miller Fund.—Canvas, 12½" by 16½".

CARL W. BROEMEL. American, born in 1891.

79. Late Winter Afternoon. Signed.—Gift of Mrs. Malcolm L. McBride.—Watercolor, 14¼" by 14¾".

BERTHA KRAUS. American.

80. Still-Life.—Gift of Mrs. Malcolm L. McBride.—Canvas, 14" by 10".

TIBOR GERGELY. Hungarian-American.

81. Circus Performance. Illustration for *The Topsy Turvy Circus*, 1940.—Miller Fund.—Tempera on paper, 11½" by 20".

82. To Night! Big Show! Illustration for *The Topsy Turvy Circus*, 1940.—Miller Fund.—Tempera on paper, 5¾" by 8".

HENRY L. McFEE. American, born in 1886.

83. Leaves and Blossoms. 1940. Acq. 1940/41, no. 22.—Miller Fund.—Canvas, 19¾" by 23¾".

FERNAND LÉGER. French, born in 1881.

84. Composition. Signed with monogram and dated 1941.—Miller Fund.—Gouache, 21½" by 27".

WALT DISNEY. American, born in 1900.

85. Dumbo's Bath. 1941. Acq. 1941/42, no. 32.—Watercolor, 8⅛" by 9⅞".

LYONEL FEININGER. American, born in 1871.

86. Incoming Fisher-Fleet. Signed and dated 1941.—Miller Fund.—Watercolor, 11 3/16" by 19".

BOOK ILLUMINATIONS

ITALIAN, first half of fifteenth century.

87. Page of a *corale* with Initial M. lower left border: Angel with the host before a female saint.—Gift of Mr. Robert Lehman.—21" by 15½".
88. Page of a *corale* with Initial P: Saint.—Gift of Mr. Robert Lehman.—21" by 15½".

89. Page of a *corale*: Burial of a Saint.—Gift of Mr. Robert Lehman.— $18\frac{1}{2}$ " by $13\frac{1}{2}$ ".
90. Page of a *corale*: Martyrdom of St. Laurence.—Gift of Mr. Robert Lehman.—13" by $8\frac{3}{8}$ ".
91. Page of a *corale* with Initial O: Female Saint holding the Host and a Lily.—Gift of Mr. Robert Lehman.— $22\frac{3}{8}$ " by 16".

ITALIAN, second half of fifteenth century.

92. Page fragment with Initial O: Host on an Altar.—Gift of Mr. Robert Lehman.— $5\frac{3}{4}$ " by $6\frac{1}{4}$ ".
93. Page of a *corale* with Initial G: A Group of Saints. Acq. 1940/41, no. 11.—Miller Fund.— $19\frac{1}{4}$ " by $14\frac{1}{8}$ ".
94. Page fragment with Initial U: Elisha walking on the Mountain in Elijah's Mantle (II Kings, 2). Coll. Arnold Mettler, St. Gall.—Gift of Mr. Robert Lehman.— $8\frac{3}{4}$ " by $8\frac{3}{4}$ ".
95. Page of a *corale* with Initial V: St. Matthew.—Gift of Mr. Robert Lehman.— $25\frac{1}{8}$ " by $17\frac{3}{4}$ ".
- 95a. Page of a *corale* with Initial G: The Slaughter of the Innocents.—Gift of Mr. Robert Lehman.— $25\frac{5}{8}$ " by $18\frac{5}{8}$ ".
96. *Corale*. The volume contains one large and many smaller initials which, according to the colophon, were done by one Facinus. Coll. Marchese Battini, Lucca.—Gift of Mrs. Raymond H. Barker.— $22\frac{1}{4}$ " by 17".

FRENCH, late fifteenth century.

- 96a. Page of a Book of Hours: Coronation of the Virgin.—Gift of Mr. Robert Lehman.—7" by $4\frac{7}{8}$ ".
- 96b. Page of a Book of Hours: Flight into Egypt.—Gift of Mr. Robert Lehman.—7" by $4\frac{3}{8}$ ".

DRAWINGS

ITALIAN, early sixteenth century.

97. Bacchanal with a Wine Press. Reversed adaptation of Mantegna's engraving. Bartsch 19 (see our no. 111). Coll. J. Richardson, R. P. Roupell, J. P. Heseltine (Lugt 2184, 2234, 1507). Exh. London (Grosvenor Gall.),

- 1878.—Gift of Mr. Robert Lehman.—Pen and bistre, heightened with white, 11" by 16 $\frac{3}{8}$ ".
- NORTH ITALIAN, late sixteenth century.
98. Three standing Men.—Gift of Mr. Robert Lehman.—Pen and ink, 7 $\frac{3}{4}$ " by 5".
- PETER PAUL RUBENS. School of Antwerp, 1577-1640.
99. Head of an old Man. Probably one of Rubens' early studies from Italian Renaissance works (compare the "Uzzano" of the Morgan Library). Coll. P. Lankrink and J. Richardson (Lugt 2090, 2184).—Miller Fund.—Red Chalk, heightened with white, 8" by 6 $\frac{1}{8}$ ".
- GUERCINO (Giovanni Francesco Barbieri). School of Bologna, 1591-1666.
100. Landscape with a wind-swept Tree.—Purchase, Oberlin Friends of Art.—Pen and ink, 10 13/16" by 16 $\frac{3}{4}$ ".
- PHILIPS KONINCK. School of Amsterdam, 1619-1688.
101. The Raising of Tabitha(?). About 1660. Coll. J. Richardson and Th. Hudson (Lugt 2184, 2432). H. Gerson, *Philips Koninck*, 1936, p. 70, p. 157, no. Z 198, and pl. 47.—Gift of Mr. Robert Lehman.—Pen and brush in bistre, 11" by 14".
- RICHARD BRAKENBURGH. School of Haarlem, 1650-1702.
102. The King drinks. Signed and dated 1689.—Gift of Mr. Robert Lehman.—Brush and ink, 7 $\frac{1}{2}$ " by 8 $\frac{3}{4}$ ".
- EDGAR DEGAS. French, 1834-1917.
103. Dancers. About 1900. Study for the *Dancers in Blue* in the coll. Edsel Ford. Third Degas sale, Paris, April 7-9, 1919, no. 221. Exh. New York (Museum of Modern Art), 1944, cat. p. 90.—Purchase, Oberlin Friends of Art.—Charcoal, 28" by 19 $\frac{1}{2}$ ".
- CAROLINE DURIEUX, American, born in 1896.
104. Restaurant. Signed and dated 1930.—Gift of Mrs. Malcolm L. McBride.—Crayon, 19 $\frac{1}{2}$ " by 16 $\frac{1}{8}$ ".
- JULIAN BINFORD. American, born in 1908.
105. Man with Pipe. Signed and dated, Sept. 20, 1934.—Purchase, Oberlin Friends of Art.—Pen, ink and charcoal, 10 $\frac{1}{2}$ " by 8 5/16".

WILLIAM ZORACH. AMERICAN, born in 1887.

106. Resting on Arm. Signed.—Purchase, Oberlin Friends of Art.—Pencil, 23 $\frac{3}{8}$ " by 18 $\frac{3}{8}$ ".

CHARLES SALLEE. American.

107. Annie. Signed.—Brown crayon, 8" by 5 $\frac{3}{8}$ ".

PRINTS

GERMAN (School of the Middle Rhine?), about 1460.

108. Page from the fourth edition of the *Block Book* illustrating the *Revelation of St. John*. Schreiber, Man. IV, p. 212.—Miller Fund.—Woodcut, hand-colored in brown and green.

MARTIN SCHONGAUER. German School (Upper Rhine), about 1430-1491.

109. Christ on the Mount of Olives. Engraving, Bartsch 9, Lehrs 19. Acq. 1941/42, no. 4.—Miller Fund.

ANDREA MANTEGNA. School of Padua, 1431-1506.

110. The Entombment of Christ. Engraving, Bartsch 3. Coll. H. Fuessli (Lugt 1307). Acq. 1940/41, no. 10.—Miller Fund.

111. Bacchanal with a Wine Press. Engraving, Bartsch 19. Coll. W. Sharp (Lugt 2650).—Gift of Mr. Robert Lehman.

CHRISTOFORO ROBETTA. Florentine, 1462-after 1522.

112. Adoration of the Magi, after Filippino Lippi. Engraving, Bartsch 6, Hind (1923) 10. Coll. J. Barnard (Lugt 1419). Cleveland Mus. Duplicate.—Gift of Mr. R. Baxter.

SCHOOL OF BOLOGNA (Peregrino da Cesena?), about 1500.

113. Niello: Ornament with winged Chimaera. Dutilleul 701, Hind 263. Coll. Malcolm and British Museum, London (Lugt 1489, 1780, 305).—Miller Fund.

LUCAS VAN LEYDEN. School of Leyden, 1494-1533.

114. Pilgrims in the Wood. Engraving, Bartsch 149. About 1509. Coll. H. S. Theobald (Lugt 1375).—Healy Fund.

LUCAS CRANACH THE ELDER. German, 1472-1553.

115. The Penitence of St. Chrysostom. 1509. Engraving, Bartsch 1. Coll. J. Hofmann (Lugt 1264). Acq. 1940/41, no. 14.—Miller Fund.

- ALBRECHT DÜRER. School of Nuremberg, 1471-1528.
116. Knight, Death and Devil. 1513. Engraving, Bartsch 98. Coll. O. Humphry (Lugt 1284).—Miller Fund.
117. St. Jerome in his Study. 1514. Engraving, Bartsch 60. Prentiss Bequest 1944, no. 10.
118. The Virgin by the Town Wall. 1514. Engraving, Bartsch 40. Coll. P. Davidsohn (Lugt 654).—Miller Fund.
119. Christ on the Mount of Olives. 1515. Etching, Bartsch 19. Coll. N. Mossoloff and N. V. Basnin (Lugt 1802, 1960).—Healy Fund.
- JACOB BINCK. German, about 1500-1569.
120. The Ensign and the Soldier. 1521. Engraving, Aumüller 132, I (Bartsch, anon., vol. 10, p. 148, no. 13). Acq. 1941/42, no. 11.—Miller Fund.
- ALBRECHT ALTDORFER. School of Ratisbon, about 1480-1538.
121. The Death of Dido. Engraving, Bartsch 42, Waldmann 61.—Gift of Mr. R. Baxter.
- HANS SEBALD BEHAM. School of Nuremberg, 1500-1550.
122. Ornament with Dolphins' Heads. Engraving, Bartsch 235, I, Pauli 240, I. Acq. 1941/42, no. 12.—Miller Fund.
- FRANS HUYS. School of Antwerp, 1522-1562.
123. Daedalus and Icarus. After Pieter Brueghel the Elder. Engraving, van Bastelaer 101, I.—Miller Fund.
- HENDRICK GOLTZIUS. School of Haarlem, 1558-1617.
124. Pietà, in the manner of Dürer. 1596. Engraving, Bartsch 41, Hirschmann 50, II. Acq. 1941/42, no. 13.—Miller Fund.
- JACQUES DE GHEYN. Dutch, 1565-1629.
125. Portrait of Henri IV of France. Engraving, Wurzbach 4a.—Miller Fund.
- NORTH ITALIAN, late sixteenth century.
126. Presentation of Christ in the Temple. After Giuseppe Salviati. Chiaroscuro woodcut with A. Andreani's address and date 1608. Coll. G. Storck (Lugt 2319).—Gift of Mr. R. Baxter.

- JACQUES CALLOT. School of Lorraine, 1592-1635.
127. Parterre du Palais de Nancy. Etching, Meaume 622, I. Acq. 1940/41, no. 15.—Miller Fund.
- CLAUDE LORRAINE (Claude Gelée). French, 1600-1682.
128. Le Port de Mer à la Grosse Tour. About 1635. Etching, Robert-Dumesnil 13.—Prentiss Bequest 1944, no. 12.
129. Le Bouvier. 1636. Etching, Robert-Dumesnil 8.—Prentiss Bequest 1944, no. 11.
130. Apollo and the Seasons. 1662. Etching, Robert-Dumesnil 20. Coll. J. L. H. Le Secq (Lugt 1336).—Miller Fund.
- REMBRANDT Harmensz van Rijn. Dutch, 1606-1669.
131. Selfportrait. 1639. Etching, Bartsch 21, II, Hind. 168, II. Coll. A. G. Thiermann and Berlin Print Room (Lugt 2434, 234).—Prentiss Bequest 1944, no. 13.
132. The Raising of Lazarus. 1642. Etching, Bartsch 72, I, Hind 198, I. Acq. 1941/42, no. 14.—Miller Fund.
133. Christ Healing the Sick (The Hundred Guilder Print). About 1640-50. Etching, Bartsch 74, II, Hind. 236, II. Coll. Caldwell.—Prentiss Bequest 1944, no. 14.
- JAN BOTH. Dutch, about 1618-1652.
134. The Mule Driver. Etching, Bartsch 6, I. Coll. F. Kalle, K. E. v. Liphart, J. Rosenberg (Lugt 1021, 1687, 1519).—Healy Fund.
- ADRIAEN VAN OSTADE. School of Haarlem, 1610-1684.
135. A Musical Trio. About 1650. Etching, Bartsch 30. Acq. 1940/41, no. 17.—Miller Fund.
- GIOVANNI BENEDETTO CASTIGLIONE. School of Genoa, 1616-1670.
136. Tobit burying the Dead. About 1650. Etching, Bartsch 5. Acq. 1940/41, no. 16.—Gift of M. Knoedler & Co.
- MICHAEL SWEERTS. Flemish-Dutch, 1624-1664.
137. Selfportrait. About 1655. Etched by the artist after the painting no. 49 of this catalogue. Bartsch 3. Acq. 1941/42, no. 17.—Gift of M. Knoedler & Co.
- ROBERT NANTEUIL. French, about 1623-1678.
138. Portrait of Honoré Courtin. 1668. Engraving, Robert-Dumesnil 80, I. Coll. A. Donnadieu, J. Marshall, C. D.

Ginsburg (Lugt 98, 1494, 1145).—Gift of M. Knoedler & Co.

ANTOINE MASSON. French, 1636-1700.

139. Portrait of Guillaume de Bresacier. After Mignard. Engraving, Robert-Dumesnil 15, II.—Gift of M. Knoedler & Co.

ANTONIO CANALETTO. School of Venice, 1697-1768.

140. Village on the River Brenta. 1741. Etching, de Vesme 9, I. Acq. 1940/41, no. 18.—Miller Fund.

GIOVANNI BATTISTA TIEPOLO. School of Venice, 1696-1770.

141. The Philosopher, from the *Varj Cappricj*. Before 1749. Etching, de Vesme 8.—Gift of Mr. R. Baxter.

GIOVANNI DOMENICO TIEPOLO. School of Venice, 1727-1804.

142. The Baptism of Constantine. After Giovanni Battista Tiepolo. Etching de Vesme 83, III. Acq. 1940/41, no. 19.—Miller Fund.

JOHANN GEORG WILLE. French School, 1715-1808.

143. "Musiciens Ambulans". After C. W. E. Dietricy. 1764. Engraving, Le Blanc 52, Nagler 156, V.—Gift of Mrs. Prentiss.

RICHARD EARLOM. British, 1743-1822.

144. A Lady reading. After Ferdinand Bol. 1775. Mezzotint, Wessely 131.—Gift of Mrs. Prentiss.

FRANCISCO GOYA. Spanish, 1746-1828.

145. Picador falling. No. 26 of the *Tauromaquia*. Before 1815. Aquatint, Beruete 232.

JOSEPH MALLORD WILLIAM TURNER. British, 1775-1851.

146. The Liber Studiorum. 1807-1819. Set of 71 etchings (with mezzotint).—Healy Fund.

WILLIAM BLAKE. British, 1757-1827.

147. Illustrations of the Book of Job. 1825. Set of 22 engravings. Proofs—Miller Fund.

CARLE VERNET. French, 1758-1836.

148. Officer on a gray Horse. Lithograph.—Gift of Mrs. Malcolm L. McBride.

149. The Monkey. Lithograph.—Miller Fund.

HORACE VERNET. French, 1789-1863.

150. Officer on a trotting horse. Lithograph.—Gift of Mrs. Malcolm L. McBride.

HONORÉ DAUMIER. French, 1808-1879.

151. La Régénération de l'homme par la gymnastique. From the *Petit Journal pour Rire*, no. 305. Lithograph.

CHARLES JACQUE. French, 1813-1894.

152. Village au Bord de l'Eau. About 1848. Drypoint, Guiffrey 255.—Prentiss Bequest 1944, no. 15.

CHARLES MERYON. French, 1821-1868.

153. Le Stryge. 1853. Etching, Delteil, 23, IV.—Prentiss Bequest, 1944, no. 16.

154. Le Pont-au-Change, Paris, 1854. Etching, Delteil 34.—Prentiss Bequest 1944, no. 17.

155. L'Abside de Notre Dame. 1854. Etching, Delteil, 38.—Prentiss Bequest 1944, no. 18.

ALPHONSE LEGROS. French, 1837-1911.

156. Portrait of the Painter George Frederick Watts. Drypoint, Wright 198 (before I.)—Prentiss Bequest 1944, no. 19.

SIR FRANCIS SEYMOUR HADEN. British, 1818-1910.

157. Shere Mill Pond. 1860. Etching and drypoint, Harrington 38, II.—Prentiss Bequest 1944, no. 20.

158. A Sunset in Ireland. 1863. Drypoint, Harrington 51, II.—Prentiss Bequest 1944, no. 21.

159. Wareham Bridge. 1877. Drypoint, Harrington 176, I. Coll. Carpenter and Atkins.—Prentiss Bequest, 1944, no. 22.

160. A Lancashire River. 1881. Etching and drypoint, Harrington 34, II.—Prentiss Bequest 1944, no. 23.

JAMES McNEILL WHISTLER. American, 1834-1903.

161. Kitchen in Normandy. From the "Twelve Etchings from Nature", 1858. Etching, Kennedy 24.—Prentiss Bequest 1944, no. 24.

162. Westminster Bridge, 1859. Etching, Kennedy 39.—Prentiss Bequest 1944, no. 25.
163. The Lime-Burner. From the series *The Thames Set*, 1859. Etching, Kennedy 46.—Prentiss Bequest 1944, no. 26.
164. Soupe à trois Sous. About 1859. Etching, Kennedy 49.—Prentiss Bequest 1944, No. 27.
165. Bibi Lalouette. 1859. Etching, Kennedy 51.—Prentiss Bequest 1944, no. 28.
166. Rotherhithe. 1860. Etching, Kennedy 66.—Prentiss Bequest 1944, no. 29.
167. Adam and Eve Tavern, Old Chelsea. 1875. Etching, Kennedy 175.—Prentiss Bequest 1944, no. 30.
168. Little Venice. From the "First Venice Set", 1879. Etching, Kennedy 183.—Prentiss Bequest 1944, no. 31.
169. The Palaces, Venice. From the same set as no. 168. Etching, Kennedy 187, II. Coll. Simpson.—Prentiss Bequest 1944, no. 32.

HENRI FANTIN-LATOURE, French, 1836-1904.

170. Tannhäuser: The Evening Star. Lithograph, Hédiard 65.

EDOUARD MANET. French, 1832-1883.

171. L'Enfant au Chien. Etching, Moreau-Nélaton 10, II.

CAMILLE PISSARRO. French, 1839-1906.

172. Femme vidant une brouette. 1880. Drypoint, Delteil 31, III.—Miller Fund.

HENRI DE TOULOUSE-LAUTREC. French, 1864-1901.

173. Mlle. Lender, dans "Mme. Satan". 1894. Lithograph, Delteil 58, II.—Gift of Mr. Theodore Schempp.
174. Aux Variétés: Mlle. Lender et Brosseur. Lithograph, D. 41.
175. Yvette Guilbert (Soularde). Lithograph, Delteil 258.

ANDERS ZORN. Swedish, 1860-1921.

176. Portrait of Ernest Renan. 1892. Etching, Asplund 73.—Prentiss Bequest 1944, no. 33.

PAUL CÉZANNE. French, 1839-1906.

177. The Small Bathers. 1897. Color Lithograph, first state (see J. Gorianny, *Gazette des Beaux-Arts*, Feb. 1943, p. 123 f.).—Miller Fund.

PABLO PICASSO. Spanish, born in 1881.

178. Frugal Repast. 1904. Etching, Geiser 2.—Purchase, Oberlin Friends of Art.

THÉOPHILE STEINLEN. French, 1859-1923.

179. Serbian Refugees. 1915. Lithograph.—Miller Fund.

EDWARD JULIUS DETMOLD. British, born in 1883.

180. Changing Pastures. Etching.—Prentiss Bequest 1944, no. 34.

181. Oasis at Daybreak. Etching.—Prentiss Bequest 1944, no. 35.

182. The Rajah's Favorite. Etching.—Prentiss Bequest 1944, no. 36.

DIEGO RIVERA. Mexican, born in 1886.

183. Selfportrait. 1930. Lithograph.—Gift of Mrs. Malcolm L. McBride.

CARL HOFER. German, born in 1878.

184. Woman Sewing. Lithograph.—Gift of Mrs. Malcolm L. McBride.

GEORGE BRAQUE. French, born in 1882.

185. Abstraction: Mandolin. Stencil. Gift of Mrs. Malcolm L. McBride.

GEORGES ROUAULT. French, born in 1871.

186. Portrait of Baudelaire. Lithograph, first state.—Miller Fund.

187. Clown. Color lithograph.—Miller Fund.

188. Crucifixion. Illustration for André Suarès' *Passion*. 1935. Wood engraving.

189. Crucifix. Illustration for André Suarès' *Passion*. 1935. Wood engraving.

The collection of graphics by contemporary American and British artists has been enriched with works by: G. Albee, R. Austin, G. Baumann, Th. Benton, E. Blampied, A. Buell, A. Cheffetz, J. Costigan, J. Crafts, E. Ganso, D. Gorsline, G. Grosz, I. Hoffman, P. Hurd, A. Hutty, P. Landacre, C. Leighton, A. Lewis, L. Lucioni, Th. Nason, L. Orr, J. Rollo, E. Roth, J. Sloan, W. E. Smith, F. Wilcox,

and M. Young. These include purchases as well as gifts by Mr. J. Crafts, Miss I. V. Barnes, Mrs. M. L. McBride, and the Cleveland Print Club.

F. TEXTILES

COPTIC (Graeco-Roman), second or third century A.D.

190. Tapestry with Figures in central Medallion. Acq. 1941/42, no. 18.—Purchase, Oberlin Friends of Art.—Warp linen; weft wool (?), 8" by 7½".

COPTIC, sixth or seventh century A.D.

191. Circular Tapestry (part of a tunic). Acq. 1941/42, no. 19.—Purchase, Oberlin Friends of Art.—Warp and weft wool, 9¼" by 10".

BURGUNDIAN, or School of the Upper Rhine, middle fifteenth century.

192. Altar Frontal, with Scenes from the Childhood of Christ.—Miller Fund.—Embroidery, silk on linen, 25" by 140".

FRENCH (School of Touraine), between 1505 and 1518.

193. The Crucifixion of Christ. One of a series (other parts in museums at Paris, Boston, etc.) illustrating the Sacraments and donated by Dame Louise Le Roux to the Abbey du Ronceray at Angers. The donor is represented at the foot of the Cross. H. C. Marillier, *Burlington Magazine*, vol. 59, Nov. 1931, p. 232 ff. Acq. 1941/42, no. 7.—Miller Fund.—Tapestry, 6'2" by 4'6".

FLEMISH (School of Brussels), about 1520.

194. The Meeting of Abraham and Melchizedek. One of four parts which probably decorated a portable canopy for carrying the host in processions, since all of the scenes refer to the *Last Supper*. Coll. Prince of Orléans, Bologna (see *Hirth's Formenschatz*, 1904). Acq. 1941/42, no. 8.—Miller Fund.—Embroidery (*or nué*), 1'8" by 6'4".

ITALIAN(?), middle sixteenth century.

195. Last Supper.—Gift of Mr. Robert Lehman.—Embroidery on linen, 11" by 22½".

FLEMISH, late sixteenth century.

196. Three sides of a Tapestry Border. Figures in the center piece; animals, birds, fruits, and vines on the side pieces.—Miller Fund.—Total length 31'10", width 18".

PERSIAN, seventeenth century.

197. Rug with Herat pattern.—Gift of Mrs. Dudley Blossom —15'3½" by 6'5".

FRENCH, late eighteenth and early nineteenth centuries.

198. Sixteen printed Textiles.—Healy Fund.

MEXICAN, nineteenth century.

199. A Collection of nineteen Samplers, dating from 1812 to the late nineteenth century. One group which has been put together into a large panel comes from the collection of the Empress Carlotta. The item reproduced in this catalogue is inscribed: Su Majesta Napoleon 1866.—Gift of Mrs. Amos B. McNairy.

Four Peruvian textiles in cotton and wool (Nacza and Chimú periods) were purchased with the Miller Fund.

A large collection of nineteenth century textiles from many countries and of various techniques was given by Mrs. Fred White; others were donated by Mrs. L. Burgner, Mrs. O. Jászi, Mrs. H. B. King, Mrs. A. B. Meldrum, Mrs. E. E. Metcalf, and Mrs. K. B. Spenser.

G. STAINED GLASS

FRENCH, thirteenth century.

200. The Flight into Egypt. Coll. Mrs. Ch. J. Blair in Chicago. Acq. 1941/42, no. 1.—Miller Fund. 21¾" by 21½".

GERMAN, about 1500.

201. Mater Dolorosa. Coll. W. R. Hearst. Acq. 1940/41, no. 12.—Miller Fund.—19¼" by 9¼".

H. GLASS WARE

A large collection of nineteenth century glass ware, mostly American, was given by Mrs. Andrew B. Meldrum. Other pieces were received from Mr. Leonidas H. Davis.

I. CERAMICS

GREEK, about 530 B.C.

202. Black-figured Attic Lekythos, with Herakles pursuing the Queen of the Amazons. N. Dane, *Hesperia*, vol. 11, 1942, p. 349 ff.—Acq. 1940/41, no. 1.—Miller Fund.—8" high.

SCHOOL OF FAENZA, about 1480.

203. Majolica Armorial Dish. Arms of the Orsini Family. Coll. Alfred Pringsheim, Munich (Cat. O. von Falke, no. 51). —Gift of Mr. Robert Lehman.—Diam. 17½".

SCHOOL OF FAENZA, early sixteenth century.

204. Majolica blue and white Pharmacy Jar. Coll. Achille de Clemente.—Gift of Mr. Robert Lehman.—7½" high.

SCHOOL OF FAENZA, 1569.

205. A Pair of Majolica Drug Jars. Coll. Cortlandt Bishop.
206. —Gift of Mr. Robert Lehman.—Each 8⅛" high.

SCHOOL OF DERUTA, early sixteenth century.

207. Majolica plate with blue and yellow arabesque tile pattern.—Gift of Mr. Robert Lehman.—Diam. 9".

American, English, French, German and Mexican ceramic ware of the nineteenth century was donated by Miss Ch. Bingham, Mr. Leonidas H. Davis, Miss G. Greenwood, Mr. and Mrs. H. L. Hart, Mrs. M. L. McBride and Mrs. A. B. Meldrum.

J. METALWORK

ETRUSCAN, about 300 B.C.

208. Hand Mirror with the Judgment of Paris. Found near Corneto (Tarquinii). Coll. Pasinati. Klügmann-Körte, *Etruskische Spiegel*, vol. 5, p. 126 f., pl. 98, 2.—Gift of Mr. Louis E. Lord.—Bronze, 9¼" high (diam. 4¾").

GERMAN (School of Augsburg), middle sixteenth century.

209. Silver Cup with Niello Design. Plumed figure of knight on cover added later.—Miller Fund.—6½" high.

SPANISH OR PORTUGUESE SCHOOL (?), seventeenth century.

210. Silver Chalice. Four Saints on the foot, four putti-caryatids on the stem, putti with the emblems of Christ's martyrdom in the vine tendrils on the cup. Unidentified arms at the bottom.—Gift of Rev. Louis E. Daniels.—10½" high.

SPANISH(?), seventeenth century(?).

211. Candelabrum for eleven Candles, standing on a twisted shaft with a tripod base.—Gift of Mr. Robert Lehman.—62" high.

Various utensils in brass, copper, iron, tin, and silver, as well as gold jewelry, were given by Miss Ch. Bingham, Miss Genevieve Brandt, Mrs. O. Jászi, Mrs. J. Marony, Mrs. A. B. Meldrum, and Mrs. K. B. Spenser.

K. FURNITURE, ETC

FLEMISH, seventeenth century.

212. Wooden DRESSOIR, with allegorical reliefs and a panel with the Annunciation.—Gift of Mrs. Raymond H. Barker.—6'1" by 22" by 18".

ITALIAN, seventeenth century.

213. Lectern.—Gift of Mrs. Raymond H. Barker.—Walnut, 5'7" high.

AUSTRIAN, late 18th century(?).

214. Harpsichord, later transformed into a piano. Painted lid decoration with the figures cut out of engravings and pasted onto the wood.—Gift of Mr. W. K. Breckenridge.—39" by 32" by 78".

WILLIAM EDWARDS, Forestville, Conn., 1874.

215. Mantelclock.—Gift of Mrs. Andrew B. Meldrum.—16" by 9".

CHINESE AND JAPANESE ART

SCULPTURE

CHINESE, Yuan Dynasty (1280-1368).

216. Kuan Yin (Avalokitesvara). Traces of color.—Gift of Mr. Robert Lehman.—Wood, 30" high.

CHINESE, Ming Dynasty (1368-1627).

217. Kwanyin.—Gift of Mr. Robert Lehman.—Wood, 38" high.

JAPANESE, Ashikaga Period(?) (1392-1568).

218. Amida Buddha. Traces of gold.—Gift of Mr. Robert Lehman. Wood, 27" high.

PAINTING

CHINESE, early 15th century(?), Ming Dynasty (1368-1627).

219. Buddhist Saints or Disciples.—Prentiss Bequest 1944, no. 37.—Full color on paper, 32¾" by 20¾".

CH'U YING, second quarter sixteenth century, Ming Dynasty.

220. Landscape. Signed Shi-fu Ch'iu Ying.—Prentiss Bequest 1944, no. 38.—Scroll, full color on silk, 13" by 85½".

JAPANESE COLOR PRINTS

TACHIBANI MORIKUNI(?), 1670-1748.

221. Shiba Onko (Chinese, Sze Ma Kwang) saving his playmate. Page from an album, in the style of Kano.—Prentiss Bequest 1944, no. 39.

SUZUKI HARUNOBU, 1725-1770, Ukiyoe School.

222. Evening Snow on Hira. From the series "Eight Views of Omi" (Omi Hakkei).—Prentiss Bequest 1944, no. 40.

TORII KIYONAGA, 1752-1815, Ukiyoe School.

223. Women walking. Center sheet of a triptych. Boston Museum Kiyonaga Pub. no. 848, pl. LXXIII.—Prentiss Bequest 1944, no. 41.

TOYOAKI UTAMARO, 1753-1806, Ukiyoe School.

224. Feeding Silkworms. From a series of twelve, depicting silk manufacture (Kurth no. 264).—Prentiss Bequest 1944, no. 42.

KATSUSHIKA HOKUSAI, 1760-1849, Ukiyoe School.

225. Enoshima, Soshu (Sagami).—From the Thirty-Six Views of Fuji. Stewart 25, Goncourt 25, Brit. Mus. Cat. 106.—Prentiss Bequest 1944, no. 43.

HOSODA YEISHI, worked 1780-1810, Ukiyoe School.

226. From the series "The New Six Poets". In the circle at upper left is the poet Otomo Karonushi.—Prentiss Bequest 1944, no. 44.

ICHIRYUSAI HIROSHIGE, 1797-1858, Ukiyoe School.

227. Kameyama, Oban. From the series of the 53 Stations of Tokaido, about 1834. Stewart 47.—Prentiss Bequest 1944, no. 45.

Other Japanese color prints of the nineteenth century were given by Miss Genevieve Brandt and Mrs. Malcolm L. McBride.

Several Chinese vases and tea bowls were received from Mr. Horace E. Campbell and Mrs. Kate B. Hinman.



No. 5. Relief of a Guard.
Persian, c. 450 B.C.



No. 1. Relief from a *Mastaba*.
Egyptian, Fifth Dynasty.



No. 3. A Warrior.
Etruscan, c. 500 B.C.



No. 10. Fragment of a Sarcophagus.
Asia Minor, 2nd century A.D.



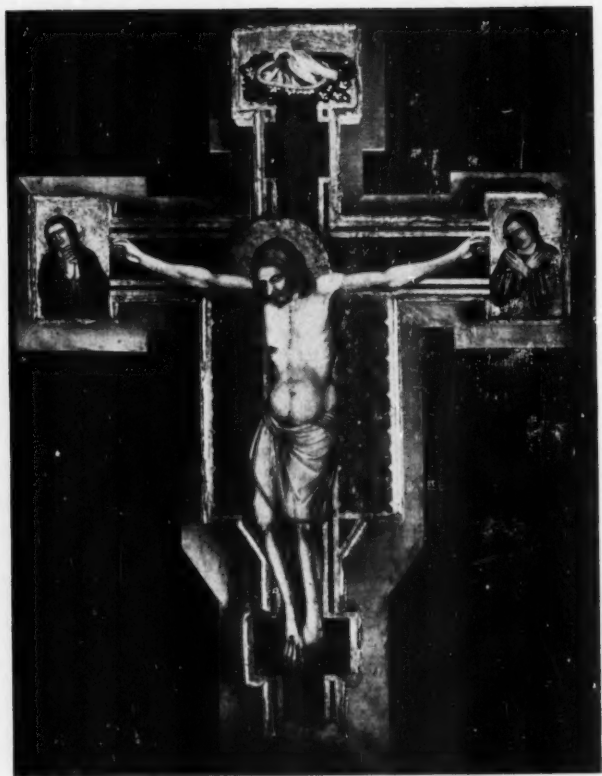
No. 11. Voussoir Stone from a Romanesque Gateway.
French, early 12th century.



No. 13. Virgin Mary with the Child.
French, Middle 14th century.



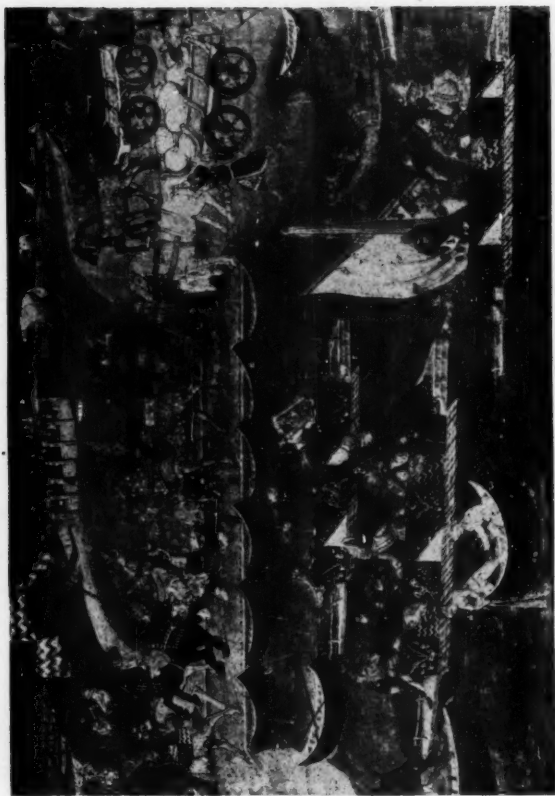
No. 18. Mother and Child.
John Flannagan.



No. 22. Crucifix.
Florentine, c. 1330.



No. 23. Crucifixion of Christ.
Jacopo del Casentino.



No. 28. Battle Cassone (detail).
Marco del Buono and Apollonio di Giovanni.



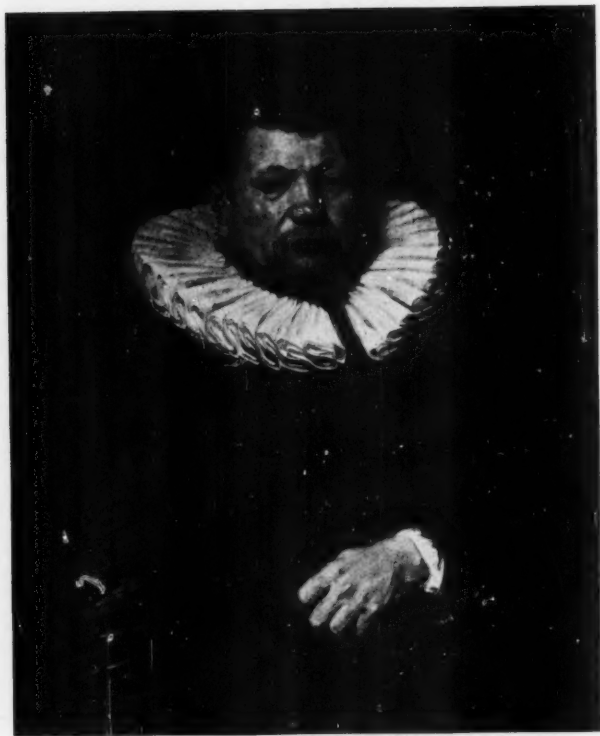
No. 34. Marriage of St. Catherine.
Bernardino Pintoricchio.



No. 40. Kneeling Donor with St. John.
Vrancke van der Stockt.



No. 44. Portrait of a Lady.
Barthel Bruyn the Elder.



No. 46. Portrait of a Man.
Anthony van Dyck.



No. 47. The Daughters of Cecrops.
Peter Paul Rubens.



No. 51. A Pond in a Forest.
Meindert Hobbema.



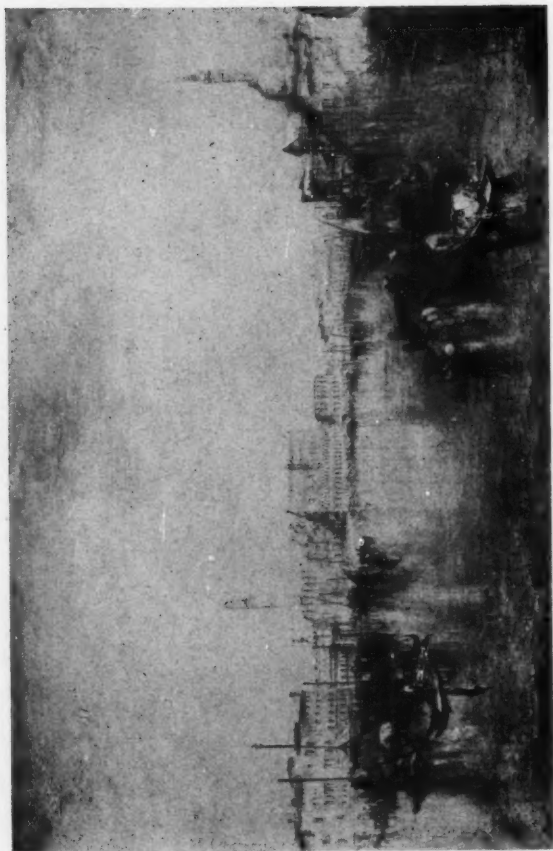
No. 36. Landscape with Washerwomen.
Alessandro Magnasco.



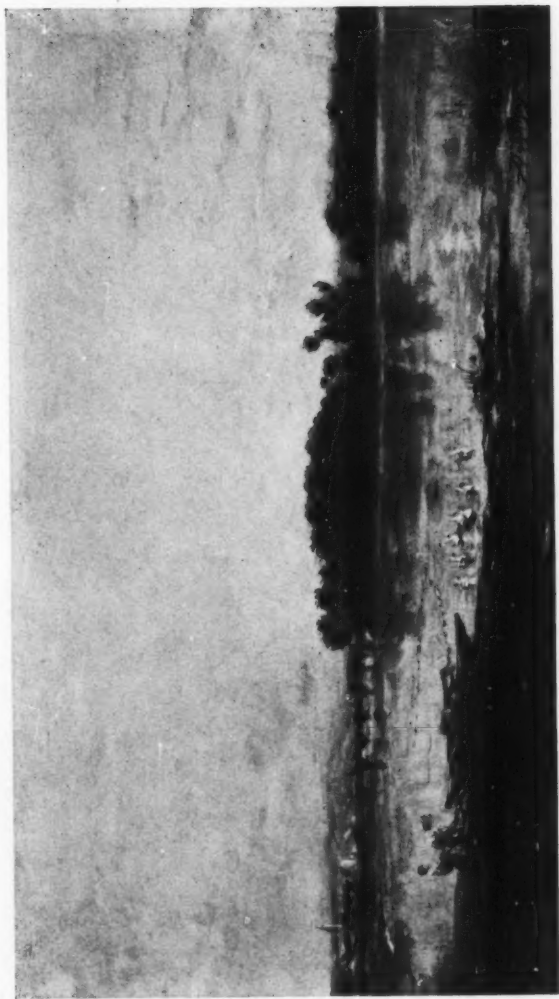
No. 52. Portrait of Th. Jacobsen.
William Hogarth.



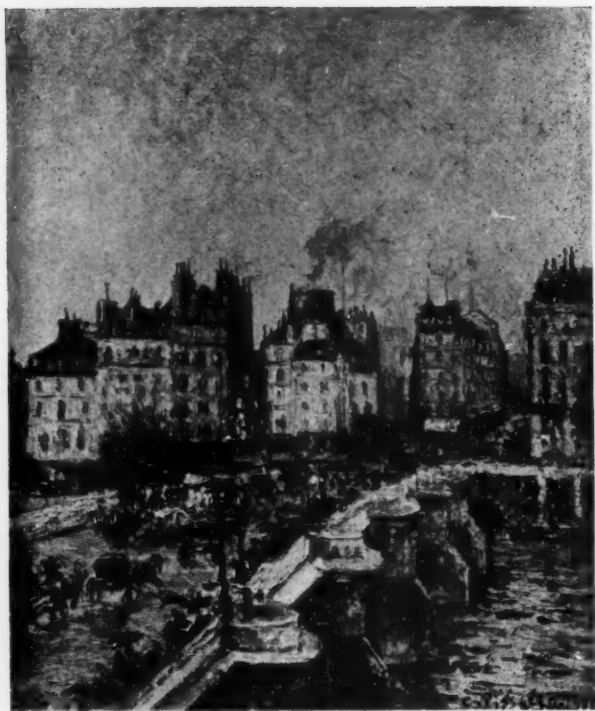
No. 56. Beheading of St. John.
Eugène Delacroix.



No. 55. View of Venice.
J. M. W. Turner.



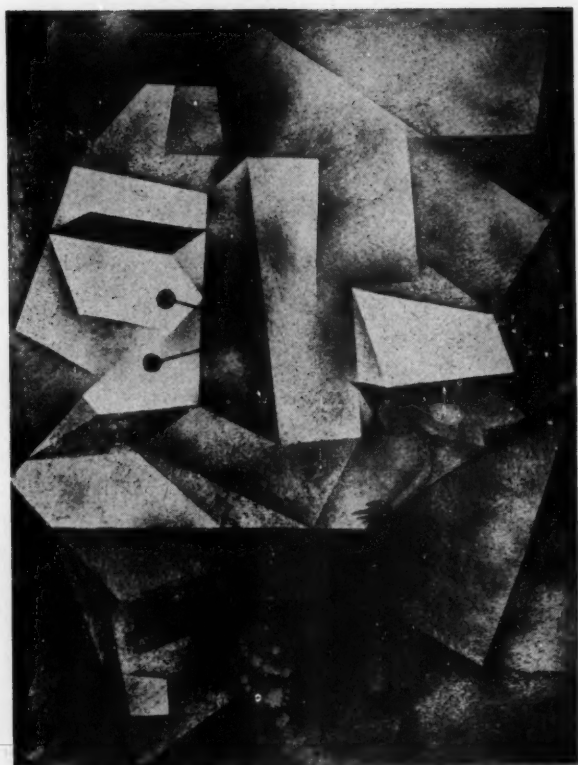
No. 60. River Banks.
Charles-François Daubigny.



No. 62. Pont Neuf, Paris.
Camille Pissarro.



No. 68. Nocturne (Gethsemane).
Georges Rouault.



No. 78. Die Paukenorgel.
Paul Klee.



No. 70. Femme au Peplum.
Pablo Picasso.



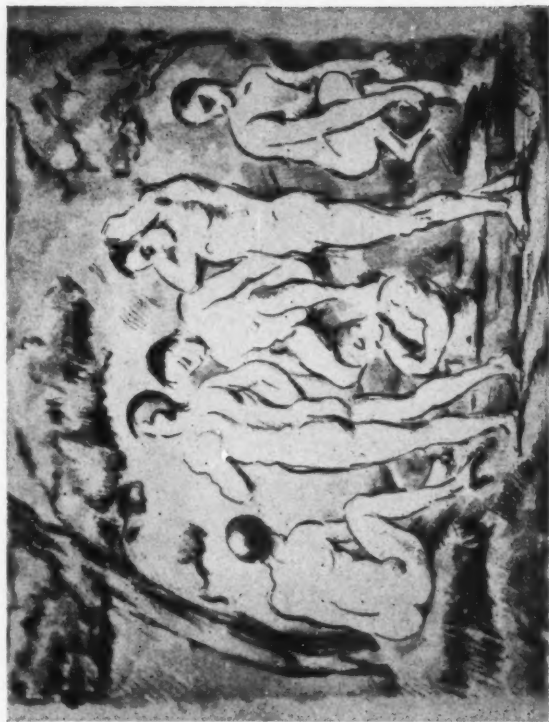
No. 99. Head of an old Man.
Peter Paul Rubens.



No. 103. Dancers. .
Edgar Degas.



No. 119. Agony in the Garden.
Albrecht Dürer.



No. 177. The Small Bathers.
Paul Cézanne.



No. 190. Coptic Tapestry.
2nd or 3rd century.



No. 193. Crucifixion, Tapestry.
French, c. 1510.



No. 194. Abraham and Melchizedek, Embroidery.
Flemish, about 1520.



No. 199. Mexican Sampler, 1866.



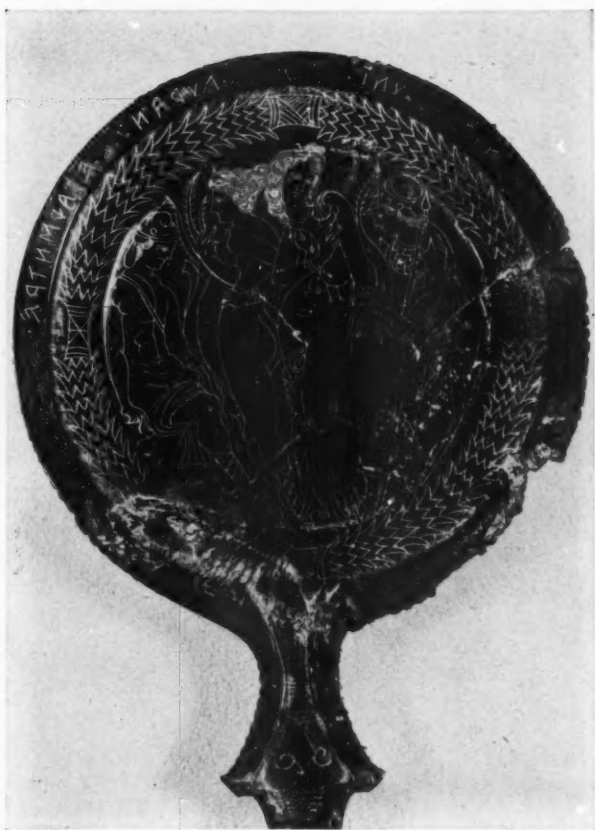
No. 210. Silver Chalice.
17th century.



Nos. 203-207. Majolica ware.
Italian, 15th-16th century.



No. 202. Black-figured lekythos.
Attic, c. 530 B.C.



No. 208. Etruscan Mirror.
About 300 B.C.



No. 219. Buddhist Saints or Disciples.
Chinese (Ming Dynasty).



No. 226. The Poet Otomo Kuronushi.
Hosoda Yeishi.



No. 222. Evening Snow on Hira.
Suzuki Harunobu.



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Photographs and post cards of museum objects are on sale at the Museum. Orders by mail are invited.

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Weekdays, 1:30 P.M. to 4:30 P.M.
Evenings, 7:00 P.M. to 9:00 P.M. Except
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Sundays, 2:00 P.M. to 4:00 P.M.
Open free at all times.

